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"He that troubleth his own house
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(Proverbs 11:29)

A SHORT HISTORY OF THE PLAY

The actual Scopes case, on which this play is based, was tried in Dayton, Tenn., in the summer of 1925. It became the big news sensation of its time, because it dramatized the conflict that raged in America throughout the 'twenties between liberalism and Fundamentalism. The latter not only stood for a literal belief in the Biblical version of the world's creation in seven days, and a rejection of the Darwinian theory of evolution, but also stood for Prohibition, censorship and more-or-less all the bigoted intolerances that the resurgent Ku Klux Klan stood for.

This conflict had been joined, and not quite resolved, in the famous Democratic convention of 1924 that lasted for 108 days while pro- and anti-Klan elements battled for supremacy in the party. The Scopes trial offered another battle-ground for the opposing philosophies, and so won as much public attention as had the Democratic convention the year before.

Excitement over the trial rose to fever pitch when two outstanding champions of the opposing views entered the battle: the famous Chicago attorney Clarence Darrow for the defendant, and for liberalism; the three-times nominee of the Democratic party for the Presidency, William Jennings Bryan, for the prosecution, and for Fundamentalism. A great military operation on which the safety of the nation

depended could not have been more thoroughly covered by the newspapers of the nation. The trial was the top headline everywhere and every day for weeks; the testimony and attorneys' statements were reported verbatim.

The obscure school-teacher in Dayton, Tenn., John Thomas Scopes, became the center of this national furor because he had taught Darwin's theory of evolution to his pupils, in defiance of the statute forbidding this in the laws of the state of Tennessee. In the trial Scopes did not deny that he had taught the dreadful theory. The battle was over the soundness of his doing so. After all the impassioned and brilliant oratory of the two opponents, Darrow and Bryan, in a swelteringly hot courtroom over several weeks, the jury found Scopes guilty, taking seven minutes for their decision, and Scopes was fined $100 and allowed to sink back into obscurity.

A week following the rigors of this trial, Bryan died. The liberals had never been so pious as when, at this news, they thanked God for not having taken Darrow at this juncture—an eventuality that would have been incontrovertible—proof of God's wrath, and would have set back the cause of liberalism in America for decades.

Scopes soon moved away from Dayton and became an oil-geologist in Louisiana. When this play was produced thirty years later, he plaintively refused to comment on it, demanding to be left alone—out of the painful limelight.

THE AUTHORS

Jerome Lawrence and Robert E. Lee met while they were students at Ohio State University. Lawrence was working on a master's thesis on the plays of Maxwell Anderson, so was already theatre-struck. His friend was specializing in astronomy, but dropped it in favor of Lawrence's field of theatre.

One of the first projects they determined to tackle was a play about the famed Scopes "monkey-trial" in Dayton, Tenn. But before they got very far, they were off to the armed services for World War II. After the war the Scopes enterprise engaged them—but only fitfully, as they were deeply engaged in other writing that they found more immediately lucrative: numerous radio and television plays, books, magazine stories, and record albums. They won two Peabody Awards for their broadcast writing. And they wrote a musical comedy called "Look Ma, I'm Dancing!" that was produced in New York in 1948.

They finished their first draft of "Inherit the Wind" in 1950, eight years after they first planned the play, but then decided to file it away for a while. "The intellectual climate wasn't right," Lee explained in a newspaper interview after the play was finally opened. "At that time I wouldn't have dared write a letter to my Congressman."

What happened after they took the play out of its filing-cabinet in 1955 is now history. They offered it to Margo Jones's Theatre Fifty-Five in Dallas, where it was presented for three weeks in January, 1955. The New York producer Herman Shumlin heard of the play, read it, and immediately routed the authors out of bed at 6:30 one morning to sign contracts for a New York production so that he could proceed with utmost speed to present the play on Broadway.

The play's production created almost as much excitement as the original trial of which it is a semi-fictional account. It was an absolute sell-out for over 20 months, and its full run in New York continued for 803 performances to June 22, 1957. The Cape Playhouse is proud to present its summer stock premier engagement.

The authors have a new play scheduled for production—"Compulsion"—a drama about another famous trial at which Clarence Darrow played a heroic attorney's role, the Leopold and Loeb case that shocked the nation in the mid-twenties.

THE CAPE PLAYBILL

Vol. 9. No. 3 Week of July 15, 1957

The Cape Playbill furnishes weekly programs for the Cape Playhouse, Dennis, Mass., The Falmouth Playhouse, Coonamessett, Mass., and the Cape Cod Melody Tent, Hyannis, Mass. It is published weekly during the summer theatre season by the Cape Playbill at Kendall Printing Company, Falmouth, Mass. Advertising rates furnished upon request. Please address inquiries to Box 887, Falmouth, Mass.

AN EDITORIAL

"Inherit the Wind" is not history. The events which took place in Dayton, Tennessee, during the scorching July of 1925 are clearly the genesis of this play. It has, however, an exodus entirely its own.

Only a handful of phrases have been taken from the actual transcript of the famous Scopes Trial. Some of the characters of the play are related to the colorful figures in the battle of giants; but they have life and language of their own—and, therefore, names of their own.

The greatest reporters and historians of the century have written millions of words about the "Monkey Trial." We are indebted to them for their brilliant reportage. And we are grateful to the late Arthur Garfield Hayes, who recounted to us much of the unwritten vividness of the Dayton adventure from his own memory and experience.

The collision of Bryan and Darrow at Dayton was dramatic, but it was not a drama. Moreover, the issues of their conflict have acquired new dimension and meaning in the thirty years since they clashed at the Rhea County Courthouse. So "Inherit the Wind" does not pretend to be journalism. It is theatre. It is not 1925. The stage directions set the time as "Not too long ago." It might have been yesterday. It could be tomorrow.

Jerome Lawrence
Robert E. Lee

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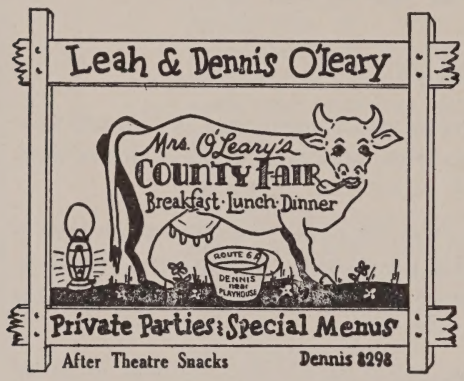
Agatha Christie, who has probably written more melodramatic crime stories, and more successful stories of that kind, than anyone else, is the author of "Witness for the Prosecution," the New York and London hit that begins a week's engagement next Monday, July 22.

British and Broadway critics have declared that Witness is not only Mrs. Christie's biggest success (in size it takes a cast of 30 to unravel the mystery and it achieved impressive long runs everywhere) but also her best.

Basil Rathbone, who opened the Cape Playhouse thirty-one years ago with

Violet Kemble Cooper in "The Guardsman," returns to portray Sir Wilfrid Robarts.



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The accused man has an alibi. His wife is expected to testify that he was properly at home with her at the time the crime was committed. Unexpectedly she upsets this alibi, vindictively charging that he returned after the hour of the attack and that she helped him wash bloodstains from his clothes. The man on trial becomes frantic, but his wily defense attorney turns to solving the case in favor of his client by means of some suspenseful detective work, and by means of some surprise twists that had audiences in London and New York gasping.

When "Witness for the Prosecution" opened on Broadway, the New York Herald Tribune's dramatic critic, Walter F. Kerr, mentioned the program's note requesting the audience not to divulge the surprising solution to the plot and he commented that it had been a long time since any producer had been naive enough to insert such a program note. In most so-called mysteries, he said, an audience can guess the solution within fifteen minutes after the curtain's rise. "But not this time," he wrote. "There's not just one corkscrew twist of a finish—there are three of them that will leave you gasping with simple, stunned pleasure."

Richard Bender has directed this tingling murder mystery which for once has pleased highbrows as much as middlebrows. The corniness of most mystery melodramas of recent years had driven most theatre-goers to avoid this kind of play. But "Witness for the Prosecution," according to critic Kerr, put "the old-fashioned, bare-faced, honest-to-goodness murder mystery back in business."

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THEATRICAL COLLECTION

The management is pleased to advise its patrons of the theatrical collection hung in the foyer of the Cinema. This interesting collection is a small portion of theatre material containing thousands of original autographed letters, rare playbills, programs, and signed portraits of actors and actresses from 1800 to the present time. It was collected by Sidney C. Woodward of Yarmouthport as a hobby started in 1905. In the Cinema lobby will be seen autographed photographs of stars who have been on the stage of the Cape Playhouse from its birth in 1927 . . . till this week.

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ABOUT THE AUTHORS

Jerome Lawrence and Robert E. Lee form one of America's most versatile and prolific teams. Playwrights, lyricists, producers, poets, their work has spanned many media.

Lawrence and Lee have been collaborating since 1942. Besides "Inherit the Wind," their other major works for the theatre include the Broadway musical-comedy hit, "Look, Ma, I'm Dancin'!"; "Shangri-La," their musicalization of the James Hilton novel, "Lost Horizon;" "Dilly;" and "The Laugh Maker."

Robert E. Lee was born in Elyria, Ohio, and attended Ohio Wesleyan, where he was an astronomy major. He is married to Janet Waldo, radio's Corliss Archer. With their two and and a half year old son and a Welsh-terrier named Ophelia they make their home in Sherman Oaks, California.

Jerome Lawrence, born in Cleveland, was a Phi Beta Kappa graduate of Ohio State. Single, he shuttles between a New York apartment and a beach-house in Malibu, California. His Welsh-terrier is named Schizophrenia.

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Herbert Senn ..... Scenic Designer
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Joseph Hazzard ..... Asst. Stage Manager
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WEEK BEGINNING MONDAY, JULY 15, 1957

CHARLES MOONEY
presents

ED BEGLEY

in

"INHERIT THE WIND"

by

JEROME LAWRENCE and ROBERT E. LEE

with

LEON STEVENS — CLIFFORD CARPENTER

ALFRED LEBERFELD	**ARCHIE SMITH**	**WILLIAM HAWLEY**	**ELIZABETH PERRY**

Staged by David Clive

Set by Herbert Senn

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CAST

(In Order of Appearance)

Howard	**BARRY DESFOR**
Melinda	**SAUNIE CHASE**
Rachel Brown	**ELIZABETH PERRY**
Meeker	**TOM AMOURY**
Bertram Cates	**ARCHIE SMITH**
Mr. Goodfellow	**ED MARVIN**
Mrs. Krebs	**EDNA COURTLEIGH**
Rev. Jeremiah Brown	**ALFRED LEBERFELD**
Sillers	**J. C. McCORD**
Bollinger	**MICHAEL HOYT**
Mr. Bannister	**ED MILK**
Mrs. Loomis	**JEANNE ANDERSON**
Hot Dog Man	**CLARK POTTER**
Mrs. McClain	**BARBARA HOWES**
Mrs. Blair	**VIVIAN KING**
Elijah	**BOB FARRIS**
E. K. HORNBECK	**CLIFFORD CARPENTER**
Timmy	**DON MILLER**

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(Cast continued)

Mayor ..... **ALAN MacATEER**
Mathew Harrison Brady ..... **LEON STEVENS**
Mrs. Brady ..... **EVELYN MANDO**
Tom Davenport ..... **ED WILLIAMS**
Henry Drummond ..... **ED BEGLEY**
Judge ..... **WILLIAM HAWLEY**
Dunlap ..... **HERMAN SCHWENK**
Reuters Man ..... **JOHN JENKINS**
Esterbrook ..... **LOUIS d'ALMEIDA**
Ted Finney ..... **CLARK POTTER**
Sunny ..... **JANE WARDWELL**
Dr. Aaronson ..... **HOWARD HALL**
Dr. Page ..... **ROY SEARS**
Dr. Keller ..... **ROBERT BRAND**
Townspeople, hawkers, reporters, jurors, and spectators—David Boyd, Ernest Lamb, Leonard Valway, Joseph Hazzard, Thomas Garrett, C. Bernard Tucker, Frank Davidson.

SYNOPSIS OF SCENES

Time: Summer. Not too long ago.
Place: A small town.

ACT I

Scene 1 In and around the Hillsboro Courthouse.
Scene 2 The courtroom. A few days later.

ACT II

Scene 1 The courthouse lawn. The same night.
Scene 2 The courtroom, two days later.

ACT III

The courtroom, the following day.

ACKNOWLEDGEMENTS

The Cape Playhouse wishes to express its sincere appreciation to the following for furnishings and incidental properties: Hope Lane Antiques, Dennis; Lichti's, Dennis; Barnstable Court House, Barnstable; Barnstable High School; Town of Dennis; Clark Potter, Dennis; William Crowell, Dennis.

☆ TONIGHT AT 8:30 ☆

ED BEGLEY (Henry Drummond)— Born and educated in Hartford, Conn., has had long preparatory experience in stock companies, vaudeville units and broadcasting before coming to New York to start a radio career almost unequalled in frequency of appearances on such serials as "Charlie Chan," "The Aldrich Family" and others. He estimates that he has taken part in more than 12,000 broadcasts but has found time, nonetheless, to appear periodically in the theatre, on television and in films. On the stage he has appeared in leading roles in "Land of Fame," "Get Away Old Man," "All My Sons" (Drama Critic's Circle Award Play), "All Summer Long" and on the West Coast in revivals of "What Price Glory" and "John Loves Mary." Mr. Begley has appeared in about 21 films on the West Coast and during the past year has re-created his role in "Patterns" in the motion picture version of the original television production done by Kraft Theatre, and has just completed an important role in the motion picture "Twelve Angry Men" which stars Henry Fonda. He has made numerous appearances on Kraft Theatre, and also appeared on an Alcoa Show. Among the other television programs on which he has been seen are Philco, Danger, Armstrong, Medallion Theatre, You Are There, Robert Montgomery Presents, Philip Morris Playhouse, Motorola, Justice, Ponds Theatre, Goodyear Playhouse and Omnibus. Mr. Begley has just completed his New York engagement as the star of "Inherit the Wind," having succeeded Mr. Muni in the role of "Henry Drummond."

LEON STEVENS (Matthew Harrison Brady) first played this role in the National Company of "Inherit the Wind" which starred Melvyn Douglas. His performance in the Off-Broadway production of "Here Come the Clowns" at the Cherry Lane Theatre first brought him to the attention of Herman Shumlin who remembered him when he was casting the National Company. Born in Manchester, New Hampshire, he whetted his appetite for the Theatre while attending the University of New Hampshire and working with the University's Theatre Company. Immediately upon his graduation he received his professional baptism with the New London, New Hampshire summer stock company. A talent scout for a film studio encouraged him to invade New York and helped him get started in radio and television, two media which have kept him employed ever since.

CLIFFORD CARPENTER (E. K. Hornbeck) made his acting debut in one of the first American color films with child actors Leon Janney, Anne Shirley, and Anita Louise. In the years following he was seen many times on Broadway in such plays as Shaw's "Caesar and Cleopatra," Riggs' "Born in Texas," and Anderson's "Eve of St. Mark." He was also

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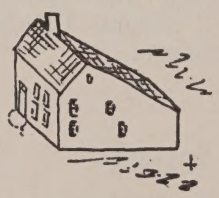

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known for years to radio listeners as Terry in "Terry and the Pirates" and as a featured performer on thousands of other broadcasts. On television he has appeared on the Philco Playhouse, Danger, Somerset Maugham Theatre to name only a few.

ALFRED LEBERFELD (Rev. Jeremiah Brown) is a learned as well as talented member of the Company, having earned a Master of Fine Arts at Yale University's renowned drama school. Subsequently he appeared on Broadway in "At War With The Army" and "Skipper Next to God" with the late John Garfield. He was seen in his present role in many cities all over the country as a member of the National Company of "Inherit the Wind." In addition, he has a long list of television appearances to his credit, on such programs as, Studio One, You Are There, Big Story, Danger, and Armstrong Circle Theatre.

ARCHIE SMITH (Bertram Cates) was introduced to the stage via the University of Virginia Players. He made his first Broadway appearance with Helen Hayes in "Harriet" and most recently was seen in "Fallen Angels." In between he acted in "The Madwoman of Chaillot," "The Late George Apley," "The Show Off" and "The Troublemakers." A student of Nina Salama and Michael Chekov, Mr. Smith has also performed in over 150 television plays.

WILLIAM HAWLEY (Judge) has just returned from a year's tour from Coast to Coast with "Inherit the Wind." Prior to this he appeared on Broadway in "The Devil's Disciple" with Maurice Evans and Dennis King, and toured with Elizabeth Bergner in "Escape Me Never." His television appearances include Studio One, Armstrong Theatre, Robert Montgomery Presents, Crime In The Streets, and The Elgin Playhouse. He has spent seven summers in stock, two of them at the Cape Playhouse.

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ELIZABETH PERRY (Rachel Brown), despite her youth, is a veteran of many of the daytime radio serials, Nora Drake, Doctors Wife, and Right To Happiness. She won wide critical acclaim recently for her portrayal of Polly Peachum in the long run hit "Three Penny Opera" and left it last year to join the New York company of "Inherit the Wind." She is also a winner of the highly coveted Mary MacArthur award presented by Helen Hayes and Charles MacArthur.

EVELYN MANDO (Mrs. Brady) was with the New York company of "Inherit the Wind" for it's entire run of 102 weeks received her theatre training at the University of Illinois and at DePaul University with David Itkin. In New York she continued her studies with Harold Clurman and worked in television and radio on all major networks. Miss Mando is no stranger to summer theatre goers having spent no less than ten years along the strawhat trail.

ALAN MacATEER (Mayor) who played his current role in both the New York and National companies of "Inherit the Wind," is a veteran of the theatre, films, radio, and television. Beginning his New York career in the early days of the Provincetown Players and the Theatre Guild, Mr. MacAteer has since appeared

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in many Broadway shows and hundreds of television shows. He is currently playing Dr. Kenney in the daytime television serial, Valiant Lady.

EDMOND WILLIAMS (Tom Davenport) began his acting career at the age of sixteen with the Clare Tree Major Children's Theatre. An alumnus of the famous Hedgerow Theatre, he has played in fifteen off-Broadway shows, five seasons of summer stock and touring companies of "The Barretts of Wimpole Street" and "Separate Rooms." He joined the New York company of "Inherit the Wind" at its inception and has been with it ever since.

TOM AMOURY (Meeker) spent three years where he has been in turn an actor of Margo Jones' Theatre and an announcer for TV station KRLD. Previously his theatrical appearances included roles in "Springtime for Henry" with Edward Everett Horton, "Joan of Lorraine" with Luise Rainer, as the young salesman with Charlie Ruggles in "Nothing But The Truth" and recently in "The Front Page" with Pat O'Brien. Featured parts on Man Against Crime, Martin Kane, Crime Photographer and Studio One are among his many TV appearances.

BARRY DESFOR (Howard) is the son of Max Desfor, a foreign correspondent for the Associated Press; Barry's first classrooms were located in Mussoorie (India), Rome, Washington, D.C., and Tokyo. Currently a student at the High School of Performing Arts, Master Desfor made his professional debut in the part of Howard in the New York production of "Inherit the Wind."

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1. Three O'Neill plays were the basis of three productions on Broadway at the same time this past season. Name them.
2. What is the "Diamond Horseshoe," and where is it located?
3. Gilbert and Sullivan wrote many operettas together. Did they collaborate on an opera?
4. Can you name the famous actress who swung from the bell in **"The Heart of Maryland?**
5. Give the name of the critic who gave a distinguished year-to-year service to the theatre with his "Best Plays" series.
6. What is the family name of the Barrymores?
7. What character was somewhat "top-heavy" because of a unique physical attachment which he described as a "penninsular"?
8. In what Broadway production starring Maurice Evans was the third act of a four act play omitted?
9. What well-known "heavy" actor played opposite Ethel Merman in a famous, long-run musical?
10. What is the current longest run hit on Broadway in the dramatic category and in the musical category?

* * *

ANSWERS TO DRAMA QUIZ

1. "Long Day's Journey Into Night;" "Moon for the Misbegotten;" "Anna Christie" ("New Girl in Town").
2. First tier of boxes in the Metropolitan Opera House, New York.
3. No. Sullivan composed one.
4. Mrs. Leslie Carter.
5. Burns Mantle.
6. Blythe.
7. Cyrano de Bergerac.
8. "Man and Superman."
9. Paul Lukas ("Call Me Madam")
10. "No Time for Sergeants" (over 725 perfs.); "Damn Yankees" (over 900 perfs.)

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The Summer Workshop is supported by grants from the John Golden Fund, the Raymond Moore Foundation, the Gertrude Lawrence Memorial Foundation, the Theatre Club of New York and by individual contributions. The Raymond Moore Foundation and the Cape Playhouse are making available their facilities without cost to the School.

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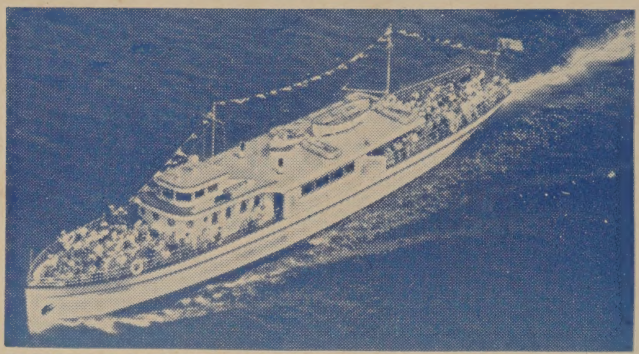

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